DOCUMENT RESUME

ED 061 237 TE 499 779

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TITLE	Music: Orchestra.
INSTITUTION	Dade County Public Schools, Miami, Fla.
PUB DATE	71
NOTE	12p.; An Authorized Course of Instruction for the Quinmester Program
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	Auditory Perception; *Behavioral Objectives; Course Content; *Course Objectives; *Laboratory Techniques; Listening Skills; Musical Instruments; *Music Education; Music Reading; *Skill Development; Task Performance; Teaching Techniques
IDENTIFIERS	*Quinmester Program

ABSTRACT

A course in performaning organization in which students increase performance skills individually and in ensemble with emphasis on stylistic characteristics of the music studied is presented. Course objectives include: (1) The student will recognize the major and minor modes aurally and by notation; (2) The student will identify aurally and by notation basic music forms; (3) The student will identify aurally and by notation major, minor, and diminished chords; (4) The student will exhibit proper position and maintenance of his instrument; (5) The student will play combinations of rhythmic patterns which employ all meters; and (6) The student will perform etudes in all sharp and flat key signatures. Course content covers development of performance and listening skills. (Author/CK)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

TE 499 779

Music: ORCHESTRA 5611

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DIVISION OF INSTRUCTION • 1971

MUSIC

ORCHESTRA

COURSE NUMBER: MUSIC: 5611

Written by: Jim McCall

Phil Ryan and Joe Gregory

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

TE 499 779

I. COURSE TITLE

Orchestra

II. COURSE NUMBER

5611

III. COURSE DESCRIPTION

A performing organization in which students increase performance skills individually and in ensemble with emphasis on stylistic characteristics of the music studied.

IV. COURSE ENROLLMENT GUIDELINES

Students will have experienced basic orchestral experiences. Consideration should be given to the student's

1. Knowledge,
2. Performance skills, and
3. Motivation for study in the orchestral area.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. The student will recognize the major and minor modes aurally and by notation.
2. The student will identify aurally and by notation basic music forms such as ABA, rondo, sonata-allegro and minuet.
3. The student will identify aurally and by notation major, minor, and diminished chords.
4. The student will identify aurally and by notation major scales and the three forms of the minor (relative, harmonic, and melodic).
5. The student will recognize intervals visually and aurally.
6. The student will evidence an increased awareness of the significance of the baton movements.
7. The pupil will identify all flat and sharp key signatures.

B. Performance

1. The student will exhibit proper position and maintenance of his instrument. He should be able to tune his instrument from a given "A."
2. The student will play combinations of rhythmic patterns which employ all meters.

3. The string student will exhibit familiarity with bowing styles by playing passages utilizing the following:

   Detaché

   Staccato

   Martelé

   Marcato

   Portato

   Portamento

   Tremolo

4. The student will perform etudes in all sharp and flat key signatures.
5. The student will perform melodic studies evidencing pitch consciousness and demonstrating his ability to use dynamics and phrasing.
6. The student will demonstrate the required techniques to play level two music.
7. The string student will demonstrate ability to shift to and play in third postion.
8. The string student will demonstrate his ability to play harmonics.
9. The student will demonstrate flexibility and independence of each hand.
10. Wind players will demonstrate flexibility, good embouchure and tonguing technique, finger dexterity and good articulation.

VI. COURSE CONTENT

A. Development of performance skills

(These fundamentals will be stressed greatly until they are mastered. Then they will be developed concurrently with musical concept development.)

1. Logistics

Care of instrument

Assembly of instrument

Adjustment of instrument

Maintenance of instrument

2. Tone

Bow control (sustained passages)

Left and right hand coordination

Bow grip

Embouchure development

Breath control (sustained tones)

Stick and mallet control (roll development)

3. Pitch

Tuning of instrument

String: position of left hand

Winds: embouchure control

Aural perception

Singing intervals and melodies

Strings: proper finger pressure

4. Articulation

Bowing

Tonguing exercise (staccato--legato)

Attacks

Releases

Pizzicato

5. Dynamics

Crescendo

Diminuendo

Forte combinations

Piano combinations

6. Notation

All clefs

Musical signs and dynamic markings

D.C.

D.S.

Repeat

Coda

Fine

B. Development of listening skills

1. Orchestra balance

2. Orchestra tone center

3. Orchestra cohesiveness

4. Awareness of melodic line

VII. COURSE PROCEDURES, STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES

(These are to be suggestions for the use of the teacher, not to be considered mandatory. Some are given in section VI. Each piece of music should be selected for specific purposes, which should be explained in the teacher's guide.)

Step 1

Orchestral conducting

Introduce major modes

Review and in depth study of ABA form

Chords--major

Scales (C, G, D)

Interval singing, playing and recognition

Review of baton techniques

Review maintence procedures

Tuning review

Detaché bowing exercises

Step 2

Introduce minor modes

In-depth study of rondo form

Major and minor chords

Scales (F, B^b, E^b)

Interval playing

Development of baton techniques (attacks and release)

Tuning procedures

Staccato and Marcato bowing exercises

Step 3

In-depth study of minuet form

Major, minor, and diminished chords

Scales (A, E, B) relative, harmonic, melodic minor forms

Interval notation

Baton techniques (style)

Tuning exercises

Martelé bowing exercises

Introduction of harmonic shifts

Step 4

In depth study of sonata-allegro form

Scales (D, G, C) relative, harmonic, melodic minor forms

Key signatures--theory

Intervals--placement of half steps

Review maintenance procedures

Portato and portamento bowing exercises--strings

Introduction of the third position shift--strings

Step 5

Scales (A, E, F#, C#)

Develop tremolo bowing--strings

Exercises in third position--strings

Review of harmonics and shifts

Review of all forms

Review of all bowings--strings

Review of major, minor and diminished chords

Review of intervals

Review of major and minor scales

VIII. RESOURCES FOR PUPILS

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Whistler, Harvey, Introducing the Positions. Chicago: Rubank, Inc., 1953.

Wikstrom, Thomas, Techniques For Strings. New York: Carl Fisher, Inc., 1963.

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